

IT'S A GREAT BIG LAND

COMSTOCK-ELLIOTT CO.  
PRESENTS  
THE NEW MUSICAL COMEDY

Leave it  
to Jane

BOOK & LYRICS BY  
GUY BOLTON  
AND  
P.G. WODEHOUSE  
MUSIC BY  
JEROME KERN

Vocal

The Crickets Are Calling	.60
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# It's A Great Big Land.

Duet - Billy and Jane.

Words by  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

Moderato.

Piano.

*mf poco rapido.* *rall.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The left hand starts with a bass clef and a key signature of one flat, playing a simple accompaniment of quarter notes. The tempo markings *mf poco rapido.* and *rall.* are placed between the staves.

(Billy) Girls! Girls! This land is full of girls, and I have  
(Jane) Men! Men! This land is full of men, as all the

The first system of the song features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It contains two lines of lyrics. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It provides harmonic support for the vocal line. The piano part begins with a piano (*p*) dynamic.

met them all, I vow. And most of the lot I  
cen - sus - books a - gree: But try as I might, I've

The second system continues the vocal and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment also features a triplet in the right hand. The lyrics continue across two lines.

soon for-got:                    Some I did not                    Till now.                    I've known  
nev - er quite                    Found one that's right                    For me.                    I have

girls who liked to flirt, and I've known girls who told their moth-ers; Ah, but  
kept them at a dis-tance, or I've treat-ed them like broth-ers, But I've

you're the on-ly one who's real - ly dif - frent from the oth - ers:  
al - ways felt that each was just ex - act - ly like the oth - ers;

**Burthen.**

(Billy.) It's a great big land, Full of Mol - lies, Kates and Dais - ies. It's a  
(Jane.) It's a great big land, Full of Toms and Dicks and Ted - dies; It's a

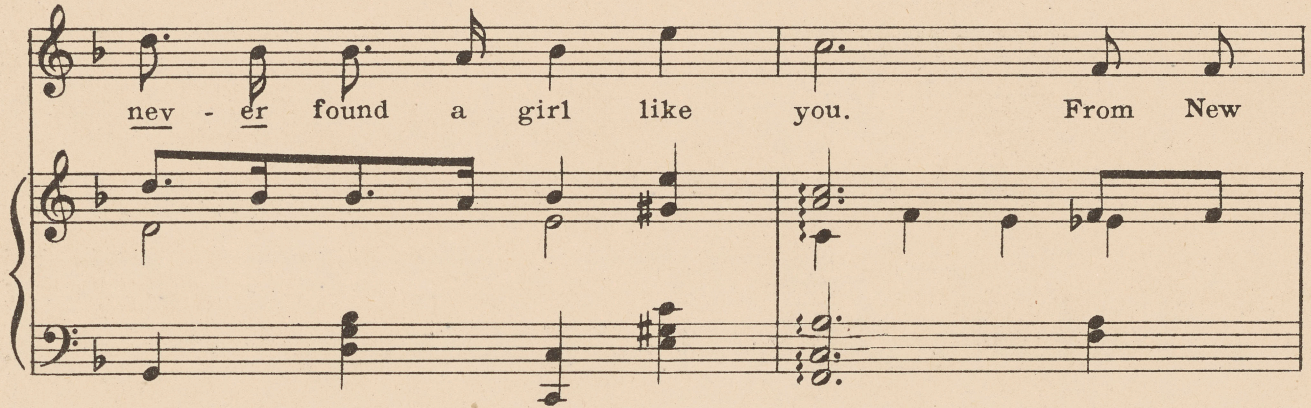
large, wide land, Sim - ply stuffed with Mauds and Mais - ies: As you  
large, wide land, Clut - tered up with Jacks and Fred - dies: Ev - en

trav - el from the Bronx to San Fran - cis - co, Girls of  
though you stay at home and nev - er trav - el, Men of

ev - 'ry known va - ri - e - ty you view: But in  
ev - 'ry known va - ri - e - ty you view:

all the pop - u - la - tion of this great and grow - ing na - tion I have


nev - er found a girl like you. From New



York to Min - ne - so - ta, Ev - 'ry state sup-plied its quo - ta, But I've



nev - er found a girl like you. *D.S.*



you. ————— it's a you. —————



# JEROME KERN

No. 79

COMPOSER OF THE FOLLOWING SUCCESSES

"HOWD YOU LIKE TO SPOON WITH ME" "DON'T YOU WANT A PAPER, DEARIE" "HONEYMOON LANE" "YOU'RE HERE AND I'M HERE"  
"SAME SORT OF GIRL" "THEY DIDN'T BELIEVE ME" "MAGIC MELODY" "BABES IN THE WOOD" "CASTLES IN THE AIR"

## MR. KERN'S TWO LATEST HITS

### from "LOVE O' MIKE"

Words by  
HERBERT REYNOLDS.

#### It Wasn't My Fault

Music by  
JEROME KERN.

Refrain. *Slowly*

Of course, I see now I was wrong. (He) It was - n't  
'Till I met you and then good night. (She) It was - n't

an - y - bo - dy's fault at all, I saw your  
an - y - bo - dy's fault at all, I saw you

*appass*  
*Cello*

*and with great simplicity*

your fault, — It was - n't my fault, — It was - n't  
your fault, — It was - n't my fault, — It was - n't

eyes, your won - der - ful eyes, — And all I did was fall —  
smile your won - der - ful smile, — It held my heart en thrall - ed.

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### from "HAVE A HEART"

Words by  
JEROME KERN and  
P. G. WODEHOUSE.

#### And I Am All Alone

Music by  
JEROME D. KERN.

Refrain.

there — Just as you used to be — so sweet and

girl - ish in its slen - der - ness — You've got a

fair, — You stand and gaze at me. — Your form is

moth - er's smile of ten - der - ness. — I hear your

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